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THE CAMBRIDGE HISTORY
OF
ENGLISH LITERATURE

VOLUME XV
GENERAL INDEX

The Cambridge History of English Literature

Volume XV
General Index



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PREFATORY NOTE

The *Cambridge History of English Literature* was first published between the years 1907 and 1916. The General Index Volume was issued in England in 1927, but at that time no American edition of the index was published.

The continued demand from librarians, scholars, and individual readers has emphasised the need for an index volume; in response to this demand the present volume is now offered to the public.

This volume also contains a list of additions and corrections which have been made from time to time in the English editions of the work, but have until now not been incorporated in the American editions.

The work of altering the pagination of the English edition has been done by Mr George H. Gibson.

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CORRECTIONS AND ADDITIONS

VOLUME III

p. 15, ll. 18—19 *omit* Such. . . Europe, and

p. 47, ll. 14—17 *for* Latimer had. . . urged it. *read* Latimer joined his fellow commissioners (1530), in deprecating the publication of an English version; a letter to the king (December 1530), urging it has been wrongly ascribed to him.

p. 50, ll. 31—32 *for* soon. . . appeared *read* after 1629, when we have the first example

p. 146, l. 29 *after* cardinal Beaton, *add* and printed, probably,

p. 154, l. 24 *after* James VI, who, *insert* in 1585, published *Essayes of a Prentise*, and, in 1591, *Poeticall Exercises*

p. 193, ll. 14—16 *omit* the close. . . St Gelay's, or

p. 196, ll. 17—20 *for* He knew. . . versification. *read* He had studied Chaucer, too, but in Pynson's edition, published in 1526; and it was mainly on French and Italian models that he founded his versification. A book to which he owed much was Trissino's *Poetica*, published in 1529, with a translation into Italian of Dante's *De Vulgari Eloquentia*.

p. 235, ll. 17—40 *for* In the dedication. . . short of proof. *read*

In the dedication of *The Droomme of Doomesday*, Gascoigne wrote (2 May 1576) that he was 'in weake plight for health as your good L. well knoweth,' and he was unable, through illness, to correct the proofs. He was again ill for some months before his death on 7 October 1577. But, between these two illnesses he evidently recovered sufficiently to be sent on a mission from the privy council to the English merchant adventurers in Antwerp. He wrote to the lord treasurer from Paris on his way on 15 September 1576 and again on 7 October, and in November he received twenty pounds for 'bringinge of Letters in for her Majesties affaires frome Andwarpe to Hampton Court.' In the same month, his printer issued anonymously, although 'seene and allowed,' *The Spoyle of Antwerp Faithfully reported by a true Englishman, who was present at the same*. Recent events in Belgium lend the pamphlet a special interest, but, apart from these painful associations, it is a craftsman-like piece of reporting, giving Gascoigne an additional claim to our attention as the first English war correspondent. His authorship of the pamphlet, which was for a long time held doubtful, was recently established beyond question by a comparison of the signatures of the letters preserved in the Record office with that of George Gascoigne in the manuscript of *Hemetes the heremyte*; they are undoubtedly identical.¹

¹ See the facsimiles published in *Mod. Lang. Rev.* vol. vi, p. 90 (January 1911).

p. 363, l. 16 *omit* two Jesuits *before* Richard Stanyhurst

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p. 426, ll. 12—18 *for* Star chamber. . . books. *read* Star chamber which amplified and reinforced the injunctions and decrees hitherto issued in regard to the press. It forbade the publication of any book or pamphlet unless previously authorised by himself or the bishop of London, gave him full control over the Stationers' company, empowered him to determine the number of printing presses in use and, finally, imposed the severest penalties on the printing of seditious or slanderous books.¹

¹ See vol. iv, pp. 434—436 of the present work.

p. 427, ll. 26—27 *omit* extremely like that used by him later for the Marprelate tracts

p. 429, l. 37 *for* held the living of *read* was a preacher at

p. 430, ll. 4—5 *after* house *omit* 'outside Temple Bar'

l. 7 *insert* pica *before* type

l. 8 *after* confiscated *omit* and destroyed

ll. 9—10 *for* escape. . gone, *read* save a small quantity of the pica type, and it is possible that some time previous to this he had secretly conveyed a second press with the necessary type into the country. Certainly he was at liberty and at work shortly afterwards for we find a book entered against his name in the Stationers' Register on 13 May. But on the same date the court of Stationers ordered the destruction of the confiscated press, type and books, while, as we learn from Martin himself, he was 'utterly deprived from ever printing again.' His career as a recognised printer was, therefore, at an end,

p. 431, ll. 8 and 22 *for* June *read* midsummer

ll. 14—20 *for* task . . priest. *read* task, though it is difficult to say whether it was taken in hand in the early or late summer. Two of Penry's tracts also, in all probability, belong to the same period. These were a second edition of *An Exhortation*, and a new tract entitled *A Defence of that which hath been written*, which was a reply to Dr Some, who had published an answer to the first edition of *An Exhortation*. The second edition of the last-named tract, of which there are two distinct issues extant,³ was almost certainly published late in May or early in June, and a close examination of its lettering and workmanship, together with hints let fall by those examined by the authorities in their investigation of the affair support the belief that it was printed by Waldegrave on a press and secreted at Kingston-on-Thames, in which town Udall was a resident preacher.

³ See New Tract from the Marprelate press, *The Library*, July 1909.

l. 33 *for* deprived of his living *read* inhibited as a preacher

ll. 35—38 *omit* Penry. . . edition.

p. 434, footnote, add *Manchester Papers*, no. 123.

p. 439, l. 40. Since this volume was first published, the writer has come to the conclusion that the 'change of method' really implies a change of authorship and that there is much more behind the business of Martin Senior and Junior than mere 'imaginative setting.' See Wilson, J. Dover, *Martin Marprelate and Shakespeare's Fluellen*, 1912.

p. 444, l. 17 *omit* entitled. . . *Treatise*

l. 31 *add* footnote, But see Wilson, J. Dover, *Martin Marprelate and Shakespeare's Fluellen*, 1912, published since the above was written.

p. 446, ll. 7—8 *for* in the summer. . . silence *read* in the spring and summer of 1589

p. 450, l. 29 *for* Thomas Turswell *read* one T. T.

p. 484, l. 24 *after* Buchanan *add*, as a teacher,

l. 34 *for* Bourne *read* Browne

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VOLUME IV

p. 157, ll. 10—12 *for* Warner's poem . . . very successful; *read* Warner's poem, which is written in the old 'fourteeners,' rimed in couplets, was very successful;

p. 196, ll. 19—27 *for* Were this. . . in 1610. *and footnotes read* The statement, long current, that the book was confiscated in the year of its publication has been proved erroneous.¹ Drayton reissued the work in 1610 under the title, *A Heavenly Harmonie of Spirituall Songes*.

¹ By R. B. McKerrow in *The Library*, 3rd Series, October 1910, pp. 348—350.

VOLUME V

p. 100, l. 25 — p. 101, l. 3 *for* At an early age. . . received *read* It has been believed hitherto that, at an early age, Heywood entered the royal service, probably as a chorister, since, on 21 January 1514/15 'John Haywoode' is set down in the *Book of Payments* of Henry VIII as receiving wages at 8d. per day. But the reference appears to be to a yeoman usher of the same name. There is no doubt, however, that the dramatist is the 'John Haywoode, synger' to whom a series of payments were made in 1519 and 1520 [*footnote*. See Reed, A. W., 'John Heywood and his friends,' *The Library*, July 1917, pp. 250—6. For further grants and pensions to Heywood, see, also, pp. 286—9.] In 1525, he received

p. 178, l. 6, omit *The pamphlet entitled* The Poisoninge, etc.

p. 247 *add at the end of the Hamlet paragraph*

[But see Bullen, A. H., in *The Times*, 3 xii. 1913]

p. 408, ll. 8—13 *for* influx of population. . . quintupled *read* influx of inhabitants into London and its suburbs was very notable. The overgrowth of the population beyond the walls was, indeed, arrested by drastic provisions, dating from 1580; but the total of the metropolitan population increased with extraordinary rapidity, and, in the century after the accession of Elizabeth, probably, at least quintupled

p. 414, ll. 34—37 *for* revenges. . . work. *read* revenges on both sides; and, finally, the Star chamber, which, in 1634, had ordered the burning of Prynne's *Histro-Mastix*, and inflicted what shame it could inflict upon the author of that work, was, seven years later, swept away with the High Commission court, and several other tyrannical tribunals.

VOLUME VI

p. 188, ll. 16, 17 *for* nothing. . . Tourneur. *read* it is by these alone that Tourneur survives.

p. 189, l. 35 *add to the present impression:*

If *The Revengers Tragoedie* is not from the hand of Tourneur—and the grounds for supposing it to be so are, when sifted, seen to be very far from conclusive—these arguments manifestly fall to the ground. So, also, do all reasons for discussing the play in the present chapter.

p. 202, ll. 9—20 *for* Both innovations. . . took up the tale. *read* Both changes are repeated—the latter, however, with sweeping modifications—in the next play of Marston, *The Malcontent* (1604, or earlier), to which, indeed, it is quite possible that the credit of innovation may belong rather than to *Hoffman*. The modifications are as follows. The murderer of the original version is replaced by a usurper who drives the rightful prince into exile. This, necessarily, involves the disappearance of the ghost. And revenge, though

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retained, is retained in a form so softened that the avenger contents himself with melting one of his enemies to at least outward repentance and dismissing the other with magnanimous contempt.

It was at this point that Tourneur—or the author of *The Revengers Tragedie*, whoever he may have been—took up the tale.

p. 204, l. 3 *add to the present impression*:

The convention, which forms the soul of *The Spanish Tragedy*, or of *Hamlet*, has left no more than a faint mark upon the outward framework of *The Dutchesse*.

p. 206, ll. 28, 29 *for* it may be Webster's. . . Webster seems to have used *read in the present impression* it may be the play in question. Even the attribution to Webster, for which our only authority is the title-page of the first edition (1654) is by no means certain; and strong (though doubtless not conclusive) arguments have recently been advanced for supposing that Heywood, if not the sole author, must at any rate have had a large hand in its composition.¹ For his materials, the author seems to have used

¹ See Brooke, R., John Webster and the Elizabethan Drama, Appendix A, 1916.

p. 435, l. 42 *add the following footnote*:

[Cf. Bacon, *Apophthegms*. 'Galba succeeded Nero. . .']

VOLUME VIII

p. 56, ll. 1, 2. Mr H. B. Wheatley had in his possession Tonson's accounts with Dryden, which give some further information as to the terms of the subscription.

VOLUME X

The following footnote has been added on p. 179 to 'book,' l. 2

A book bound by Johnson was in Boswell's sale catalogue.

p. 261, l. 17 *for* invented *read* adopted.

VOLUME XI

p. 309, l. 32 *for* Addison's *read* Steele's.

footnote 4 *for* Addison *read* Steele.

VOLUME XIII

p. 46, ll. 30, 31 *for* the finest. . . *Agincourt*, *read* following closely, at times adopting the words of, Raleigh's story.¹ It is,

¹ *A report of the truth of the fight about the Iles of Açores*. 1591.

p. 230, l. 12 of footnote *for* rather wellknown *read* earlier-written

VOLUME XIV

p. 351, l. 39 *add the following paragraphs*:

But the most remarkable poet connected with *The Nation*, as a contributor to it of fine rhetorical verse and several noble laments, was James Mangan or James Clarence Mangan, as he had renamed himself. The son, like Thomas Moore, of a Dublin grocer and, like him, destined to write Irish national lyrics of great beauty and oriental poems of a very striking character and with a vein of satiric whimsicality as delicate, Mangan's life was as conspicuous a failure as Moore's was a signal success. Moore had a happy home

in childhood, Mangan a most unhappy one; and so it happened that, at the age of fifteen, when his great promise as a schoolboy should have been inducing his father to give him those continued educational advantages which lifted young Moore to honour and affluence, his wrong-headed generosity and credulity was bringing his household to ruin till his brilliant boy was withdrawn from school to help to support his broken-down parents by monotonous drudgery at a scrivener's desk, in rude and unsympathetic company. Nor did Mangan's character enable him to fight his way up in the world when he had only himself to care for. A victim to 'red rum' or opium or both, he struggled on as an occasional contributor in verse or a hack writer in prose to evanescent journals like *The Comet* and *The Dublin Penny Journal* or as temporary clerk in various Dublin attorneys' offices and under the Irish Ordnance Survey.

Patriotic and devotional verse and a certain amount of rough and ready translation from the Irish, for the supply of the very necessities of life, occupied Mangan's closing days and he finally fell a victim to the cholera which succeeded the famine of 1846, whose horrors are reflected in his *New Year's Lay*, his last fine effort in verse.

The vogue for German literature, largely attributable to Carlyle's influence, made good translations from the German poets most acceptable in his day; and this special need was Mangan's opportunity as a sympathetic student of these authors and now a considerable master of verse. He availed himself of this opportunity to the full and at first quite seriously. In the rare instances where the character of the original lent itself to literal translation into English he so rendered it with superlative skill, but he was an adapter rather than a translator.

A tendency to edit and improve his German originals grew upon him. He found that the occasional lapses of the minor German poets into dullness and sentimentality would not have suited his readers, so he improved and improved them, as his stock for translation, which had become his 'daily bread,' deteriorated until he improved them almost entirely away and finally began to publish, as poems from the German of 'Dreschler' and 'Selber' and other non-existent authors, lyrics of his own, more or less influenced by his German studies.

When remonstrated with by Dr Anster for thus depriving himself of the credit of such fine original work as was contained in a sham translation of Hafiz, he replied, 'Any one could see it was only Half-his.'

But, whatever their origin, there is no doubt of the rare poetical quality of some of Mangan's so-called eastern poems, such as *The Karamanian Exile*, *Gone in the Wind* and *The Howling Song of Al Mohara*. Through them runs an art-effect with which he anticipated Edgar Allan Poe, namely that modern adaptation of the refrain which consists of repeating it with musical variations, and this beautiful effect is found at its finest in his greatest poem, *Dark Rosaleen*,¹ perhaps the most memorable Anglo-Irish poem ever written. This alone would have won him immortality, but a few others of his Irish poems—the *Lament for Banba*, the *Vision of Connaught in the Thirteenth Century*, his version of O'Hussey's *Ode to the Maguire* and his desolate *Siberia* make his fame as an Irish poet absolutely secure.

¹ Over hills and through dales
Have I roamed for your sake;
All yesterday I sailed with sails
On river and on lake.

THE CAMBRIDGE HISTORY OF ENGLISH LITERATURE

The Erne, at its highest flood,
I dashed across unseen,
For there was lightning in my blood,
My dark Rosaleen!
My own Rosaleen!
Oh! there was lightning in my blood,
Red lightning lightened through my blood,
My dark Rosaleen!

All day long, in unrest,
To and fro do I move.
The very soul within my breast
Is wasted for you, love!
The heart in my bosom faints
To think of you, my Queen,
My life of life, my saint of saints,
My dark Rosaleen!
My own Rosaleen!
To hear your sweet and sad complaints,
My life, my love, my saint of saints,
My dark Rosaleen!

Stanzas 2, 3.

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